



MUSIC.

Alb. 4.

Before you play the springs i' this wee book *
Th' "**ADDRESS**" peruse;—then o'er their **NAMES** just look,
Think "*then*,"—on "*friends-o'-youth*" brought to your min'
In years gane bye,—oh!—canty (*happy*) AULD LANGSYNE.

• The very KERNEL of all the Scottish Dancing Music ever published.

4450340

THE GLEN COLLECTION
OF SCOTTISH MUSIC

Presented by Lady Dorothea Ruggles-
Brise to the National Library of Scotland,
in memory of her brother, Major Lord
George Stewart Murray, Black Watch,
killed in action in France in 1914.

28th January 1927.





Glen 41.

X 5

The title page features a decorative scrollwork border enclosing the text. The title 'Companion to the Reticule' is at the top, followed by 'Arranged for the' and 'PIANO FORTE' at the bottom. The word 'PIANO' is on one line and 'FORTE' is on the line below it, separated by a vertical bar.

Companion to the Reticule
Arranged for the
PIANO FORTE.

Ent. in Stat. Hall.



"NOW TO OUR TALE"

Tam o' Shanter

AULD

LANG SYNE

ALLEGRO

Should auld acquaintance be forgot, And never brought to min'? Should auld acquaintance be forgot, & days o' lang'-yne? For auld lang'-yne, my dear, For
and lang'-yne. We'll take a cup o' kindness yet, For auld lang'-yne.

J. Cullen, S. Edin'

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A D D R E S S.

It cannot have escaped observation at convivial family parties, that young Ladies have been often found so deficient in the execution of Dancing Music, that, out of a dozen, there are seldom above two or three qualified to give their companions a Reel on the Piano Forte, (to which this Collection is especially adapted,) by way of interlude to the musical or other entertainments of a winter evening. This, it is presumed, will not only be generally admitted, but also that many young Ladies, known to be proficients, can scarcely be prevailed upon to sit down to a Piano Forte in their neighbour's house for want of their own Music.

In order to remedy this inconvenience, the present MINIATURE COLLECTION of the most select of the Scottish Dancing Tunes has been compiled, as a "COMPANION to the RETICULE." not doubting that it will be considered a very acceptable attendant in most circles. Although many of the following tunes are to be found in early publications, yet the expense and incumbrance of such large volumes, where it often happens that not above ONE out of twenty tunes is perhaps worthy of being played twice over, suggested the idea of concentrating a selection of the very CHOICEST of the SCOTTISH DANCING MUSIC into a "Pocket" Collection of this sort, under the expectation that it would, at all times and in all countries, be esteemed a highly interesting WORK, especially to musical young Ladies and Gentlemen, whose birth, connexions, or society, can lay claim to any district NORTH of the TWEED.

That a series of tunes should not follow in different keys indiscriminately as to distress the ear at every change, it will be observed that each page consists of a Reel, Strathspey, and a Jig upon the same key; so that by playing each of them three or four times over alternately, the dancing, by undergoing so many changes in the time, is kept up with the utmost spirit throughout a whole Reel, which may be performed by three, four, six, or eight, or twelve Ladies and Gentlemen, agreeable to the number or taste of the party. The following Dances, peculiarly characteristic of the Highland and Lowland districts, formed one of the chief amusements of all ranks and ages throughout Scotland, until the Battle of Waterloo (1815); since which period there has been such an intermixture of various Continental and English with Scotch society, that fashion has so far prevailed as nearly to have annihilated them, by the introduction of a new species of Dancing, and Dancing Music, which, however well adapted to warmer climates, to the phlegmatic movements of such neighbours, or to the puppets of a jingling Hurdy-gurdy or Barrel-organ, form but a disgusting spectacle to the majority of a Scottish dancing party, at which grace and agility in the dancing, and the enlivening sprightliness of the Violin or Bagpipe, had acquired and maintained for the SCOTCH a proverbial pre-eminence for music and dancing from the earliest ages, which, if not guarded against by the present generation, must at no distant period become obsolete. The Figure of the universally admired BUMPKIN alone is given at the beginning of this collection, in the hope that, having been longest in disuse, it may be amongst the first of the NATIONAL DANCES to be revived.

THE MUSICAL TABLE,

Equally Essential to the Musician as the Multiplication Table is to the Arithmetician.

A's major key, three sharps will tell,
The minor A is natural ;
And A flat, major, all will say,
With four flats ever we must play.

With major B, five sharps are sent,
B minor is with two content ;
To B flat major, two flats place,
With B flat minor, five flats trace.

To prove our maxim plain and true,
C's major key we nat'r al view ;
On minor C, three flats attend,
And C sharp minor four befriend.

The major D two sharps doth crave.
The minor D one sharp will have ;

With flat D major, five are told,
With sharp D major, six behold.

With major E, four sharps must come,
The minor E has only one ;
To E flat major, three flats fix,
And E flat major must have six.

F's major key has one poor flat,
The minor F has four times that ;
For F sharp major six times seore,
To F sharp minor, three—no more.

G's major key, with one sharp make,
G's minor key two sharps will take ;
To G sharp minor, five sharps name,
And G flat minor, six flats claim.

THE BUMPKIN.

This favourite Scotch DANCE is performed by six Ladies and three Gentlemen, arranged as the annexed figure, with their backs near the extremity of the room. The centre Gentleman (King), wearing a hat, is represented by the figure 5, and the other two by 3 and 7,

4	3	8
—	—	—
9	5	1
—	—	—
2	7	6

while the six outside figures represent the Ladies ; and it may be remarked, that by adding these figures up or down, across or by the corners, the result will always amount to FIFTEEN.

It is necessary to premise, that the figure of the BUMPKIN consists of three separate parts, viz.,
THE (DANCING) PROMENADE, THE SETTING, AND THE REELING;

that the Bumpkin tunes consist also of three Parts, and that each of these must be played TWICE over. When the "Old Country Bumkpin" tune (p. 30) begins, the whole nine promenade to the further end of the room, the Gentlemen holding each of their partners by the hand ;—they then all turn round by the right, join hands again, and return promenading to their starting place during the first part of the tune. While the second part is played, 5 sets to and turns 8 & 2,—3 do. 4 & 9,—7 do. 6 & 1; and, so soon as the third part begins, 3, 5, 7, reel with those they had set to, and continue reeling until that part is finished, when the whole arrive at their original places. The tune is now begun a second time, and they start again, turn and return as before, while the first part is played. When the second part begins, 5 sets to and turns 4 & 6,—3 do. 1 & 8,—7 do. 9 & 2; and, during the third part, 3, 5, 7, reel with the Ladies they had set to, and then return to their places as before. The tune is now begun for the third time, and the whole start again, turn and return as formerly, during the first part. When the second part begins, 5 sets to 9 & 1,—3 do. to 8 & 4,—7 do. to 6 & 2; and the gentlemen (3 5 7) now reel with their own partners during the third part of the tune, and return to their original places as before. The same tune being begun a fourth time, 5 sets to 3 & 7,—9 do. to 2 & 4,—1 do. 6 & 8; and after reeling during the third part, 4, 3, 8, exchange places with 9, 5, 1; and 3 (now King) taking the Hat, the Bumpkin is now danced over again in the very same manner to the tune of "Ailsey Marley" (p. 30). Upon 4, 3, 8, then exchanging places with 2, 7, 6, and 7 (now King) taking the Hat, the Dance is repeated to the tune of the "New Bumkpin," (p. 30), and carried on as formerly to where the second part of the Old Bumkpin tune has been begun for the third time, viz., at this mark, 5 now sets to 9,—3 do. to 4,—7 do. to 2; and at that moment there additional Gentlemen join the Dance by setting to the unoccupied Ladies, 8, 1, 6, the music omitting the third part of the tune, and changing to the common time reel of Tullochgorum, which is played three times over; and thus concludes the BUMPKIN, as danced all over Scotland prior to the year 1815.

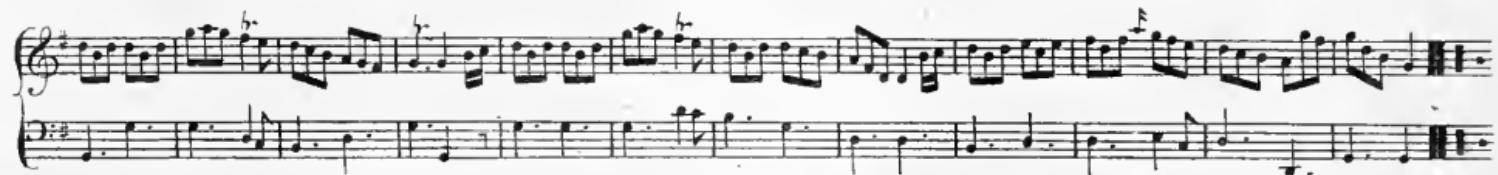
I N D E X.

Ailsey Marley,	30	Light and Airy,	11	The Campbell's are comin',	18
Brechin Castle,	24	Lord Alexander Gordon,	3	The Countess of Loudon,	21
Cameron's got his wife again,	24	Lord Eglinton,	6	The Countess of Sutherland,	4
Captain Home,	12	Lord Kelly,	6	The Deil amang the Tailors,	29
Colonel M'Bain,	8	Major Molle,	23	The Duke of Perth,	10
Dainty Davie,	11	Miss Admiral Gordon,	17	The Highlandman kiss'd his Mother,	20
Delvin Side,	12	Miss Katty Hall,	23	The Hills of Glenorchy,	10
Drown Drought,	6	Mrs Garden of Troup,	11	The Hon. Mis Drummond,	23
Dumfries House,	3	Mrs M'Leod of Rasey,	13	The Lads of Dunse,	21
Flora M'Donald,	10	Mr Biggar,	22	The Leys of Luncarty,	26
Greig's Pipes	22	Mr Hutchison,	17	The Maid of Isla,	27
Hey to Cupar,	28	Mr John Biggar,	22	The Marchioness of Huntly,	29
I'll gang nae mair to yon town,	9	Mr M'Donald of Clanranald,	14	The Marquis of Huntly,	8
I'll make ye be fais to follow me,	16	Mary Gray,	10	The merry night at Tummel Brig,	18
Jack's alive,	19	Moniemusk,	3	The New Country Bumpkin,	39
Jenny's Bawbee,	28	My Mother's aye glow'ring o'er me,	4	The Old Country Bumpkin,	30
John Roy Stewart,	9	My Wife's a wanton wee thing,	7	The Reel of Tulloch,	13
Johnnie M'Gill,	11	Petticoat loose,	8	The Sadger Laddie,	26
Johnnie's made a Wedding o't,	26	Rachael Rae,	24	The Stool of Repentance,	3
Kennure's on and awa,	26	Roy's Wife,	21	The Whipman's Rant,	7
Kiss me fast, my Minnie's comin',	14	Sleepy Maggie,	7	Thro' the Wood of Fyvie,	3
Lady Catherine Stewart,	14	Tail Toddle,	28	Tiviot Brig,	29
Lady Douglas of Bothwell,	14	The Athol Cummers,	10	Tullochgorum,	19
Lady Home's Jig,	20	The Braes of Auchtertyre,	16	Up an' war them a' Willie,	13
Lady Mary Montague,	23	The Braes of Balquhidder,	13	Welcome to your feet again,	16
Lady Nelly Wemyss,	27	The Brig o' Perth,	17	Whoop her, and gird her,	27
Loch Earn,	20	The Caledonian Hunt,	23	Will ye go and marry Katty,	28
Loch Etnoch Side,	20	The Cameronian's Rant,	11		

Dumfries House.

a Jig.

3



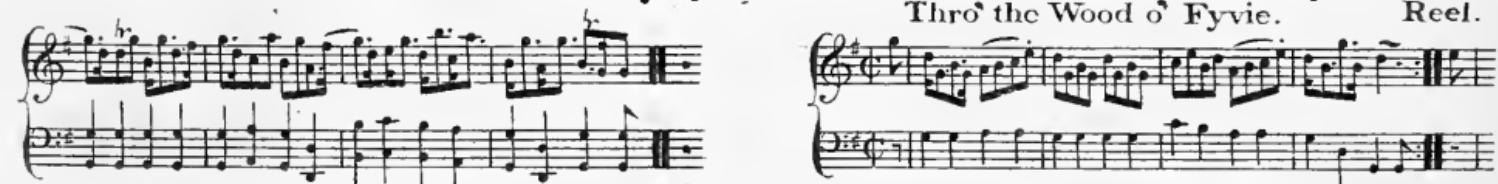
Grant of Mony Musk:

Strathspey.



Thro' the Wood o' Fyvie.

Reel.



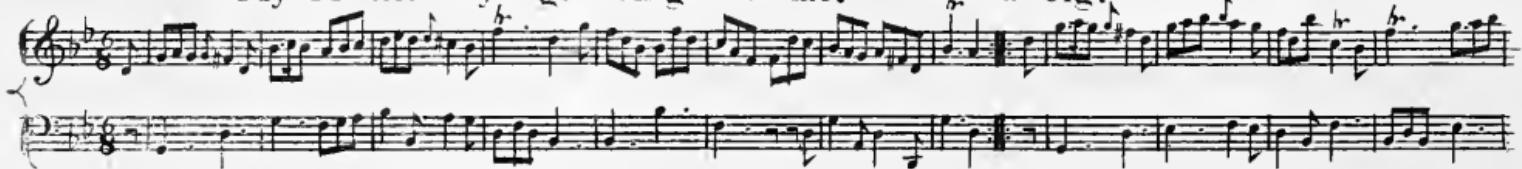
The Countess of Sutherland's Reel.



Brechin Castle. a Strathspey.



My Mother's aye glowring o'er me. a Jig.



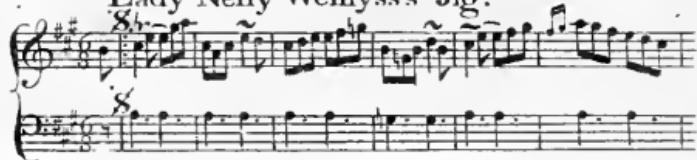
The Reel of Tulloch.

Reel.

5



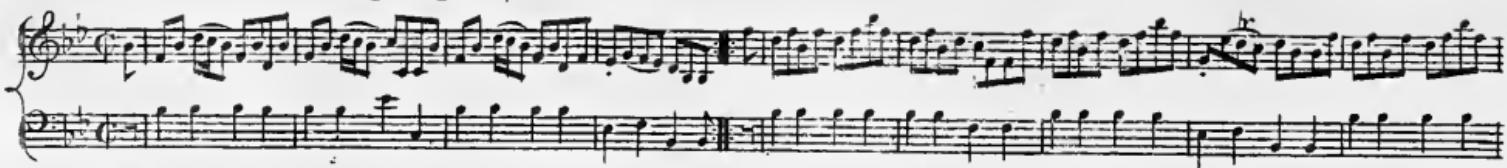
Lady Nelly Wemyss's Jig.



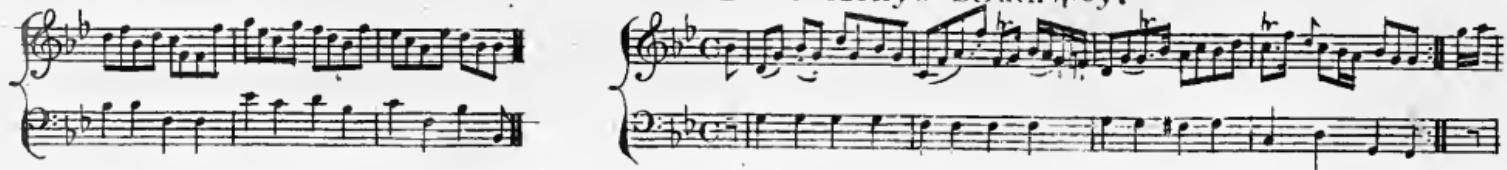
Lord Alex'r Gordon's Strathspey.



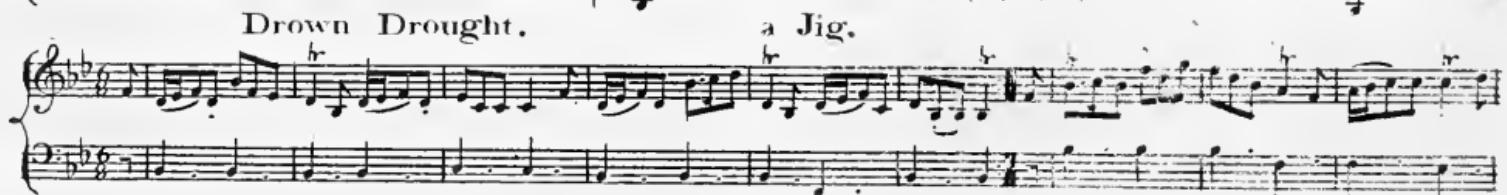
Lord Eglington's Reel.



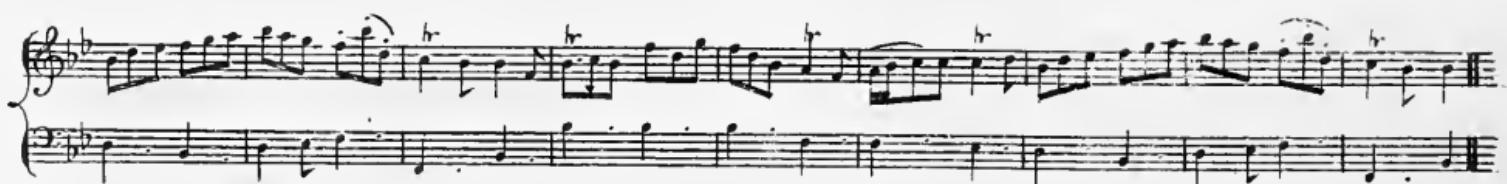
Lord Kelly's Strathspey.



Drown Drought.



a Jig.



My Wifes a wanton wee thing.

Jig.

2d

4th

7

1st & 3^d Part.



Sleepy Maggy.

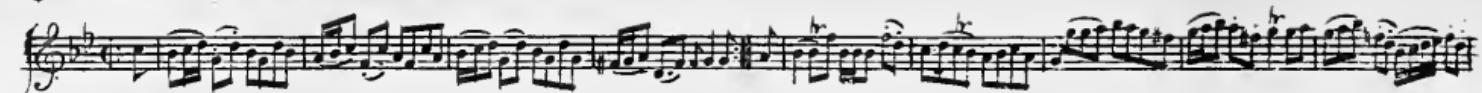
Reel.



The Whipmans Rant.

Strathspey.





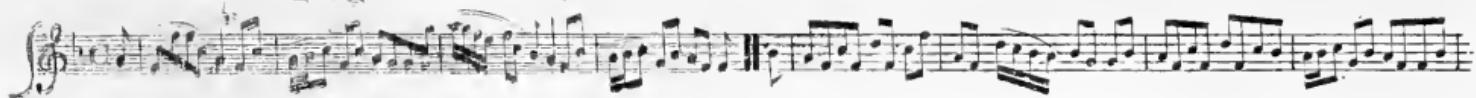
Marquis of Huntly's Strathspey.

Petty-coat loose. a Jig.

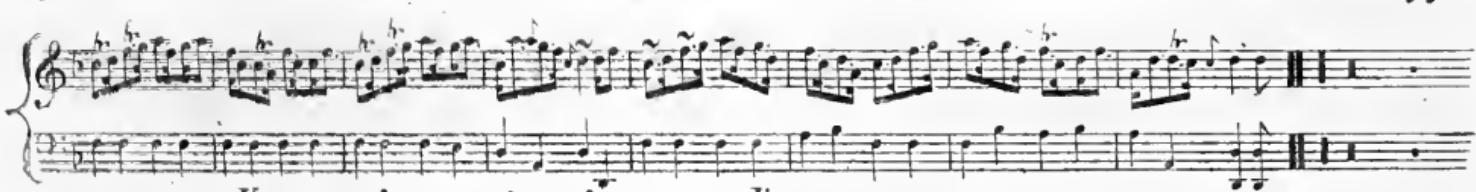
I'll gang nae mair to yon town,

Reel.

9



John Roy Stewart's Strathspey.



Kenmure's on an' awa! Jig.



1 2

The Atholl Cummers. Strathspey.
1st & 3d Part.

Fine.

The Hills of Glenorchy.

Jig.

The Cameronian's Rant.

Reel.

II

Dainty Davie. Strathspey.

S. 1st & 3^d. part. Light and Airy.

Jig.

2^d part.

S. 4th part.



The musical score consists of three staves of music. The top staff is in common time (C) and features two sections labeled '1' and '2' under a bracket. The first section ends with a double bar line, followed by a repeat sign and the second section. The middle staff is also in common time (C) and has a section labeled 'Delvin Side.' The bottom staff is in common time (C) and has a section labeled 'Strathspey.' Both the middle and bottom staves end with a double bar line. The entire score concludes with a final double bar line. The title 'The merry night at Tumble Brig,' is centered above the first staff, and 'Reel.' is centered above the third staff. The section 'Cap† Home's Jig.' is centered below the middle staff.

The Braes of Balquhidder.

Reel.

13

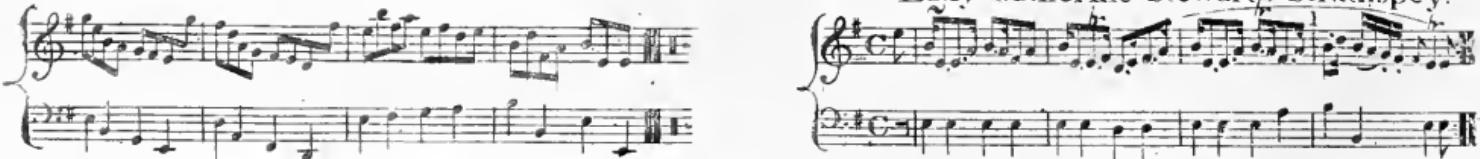
Musical score for 'The Braes of Balquhidder' Reel. The score consists of two staves. The top staff is in G major and the bottom staff is in C major. The music features various rhythmic patterns, including eighth and sixteenth notes. Measure numbers 8 and 9 are indicated above the staves. A repeat sign with 'alter this, 2d part, see repeat.' is placed between measures 8 and 9. The word 'Fine.' appears below the bottom staff.

M^rs Garden of Troup's Strathspey.

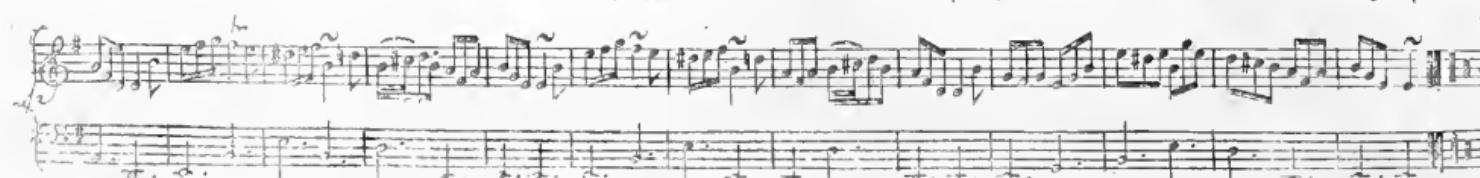
Musical score for 'M^r's Garden of Troup's Strathspey' and 'Johnny Mc Gill' Jig. The score consists of four staves. The first two staves are for the strathspey, with measure numbers 8 and 9 indicated. The third and fourth staves are for the jig, with measure numbers 1 through 8 indicated. The title 'Johnny Mc Gill. Jig.' is centered above the second staff of the jig section.

M^r M^c Donald of Clanranald's Reel.

Lady Catherine Stewart's Strathspey.



Lady Douglas of Bothwell's Jig.

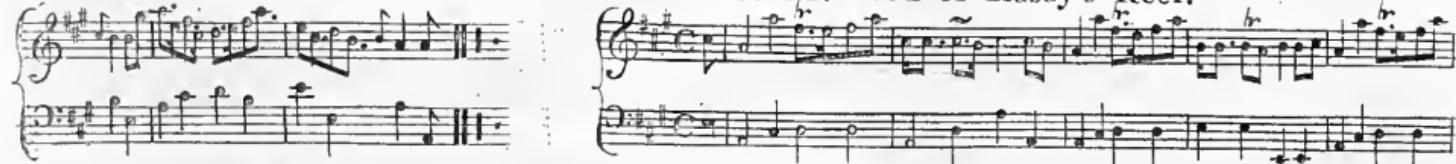


Up & warn a Willie. Strathspey.

15



Mrs M^cLeod of Rasay's Reel.



The Stool of Repentance. a Jig.



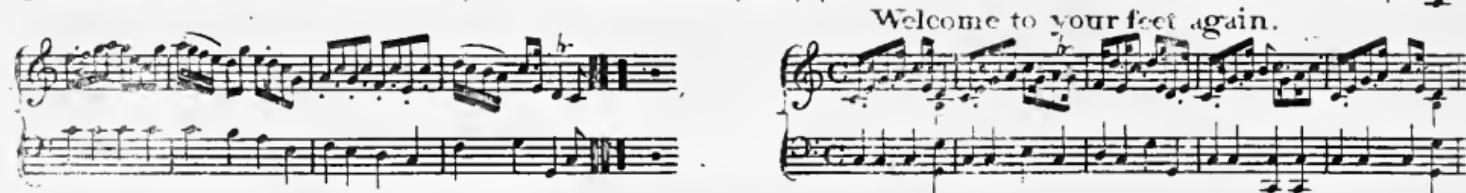
I'll mak' you be fain to follow me.



The Braes of Auchtertyre.



Welcome to your feet again.

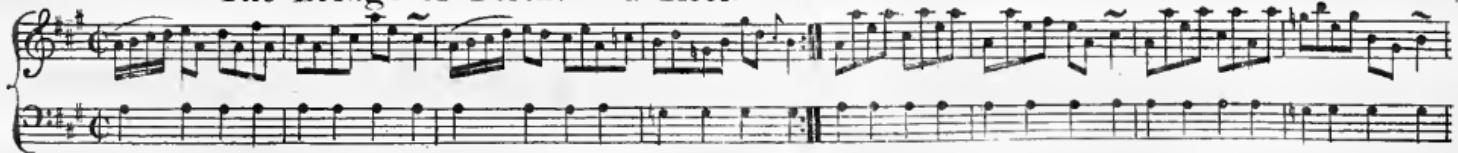


Miss Admiral Gordon's Strathspey.

17



The Bridge of Perth. a Reel.



Mr Hutchinson's Jig.



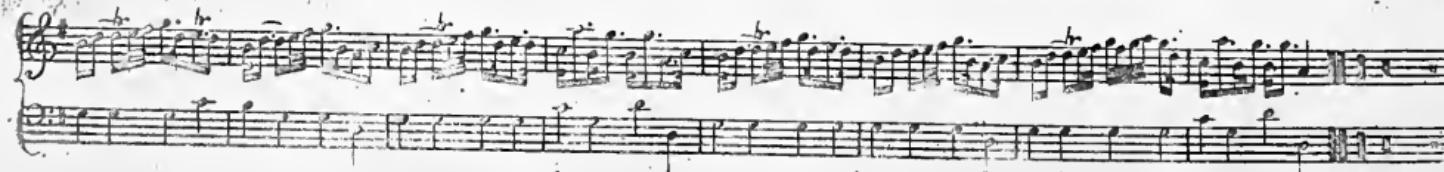
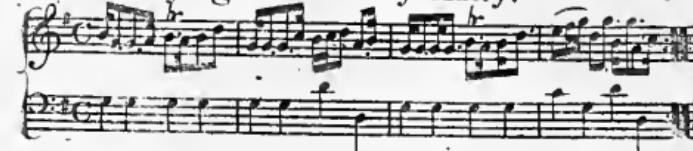
The Campbell's are coming.



Mary Gray.

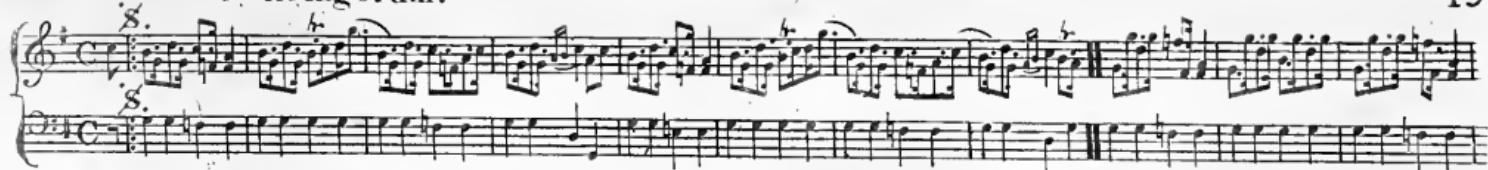


Will ye go and marry Katty?



Tullochgorum.

19

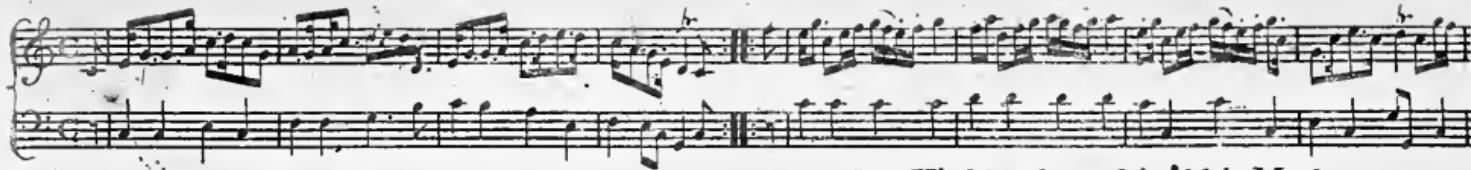


The Duke of Perth's Reel.

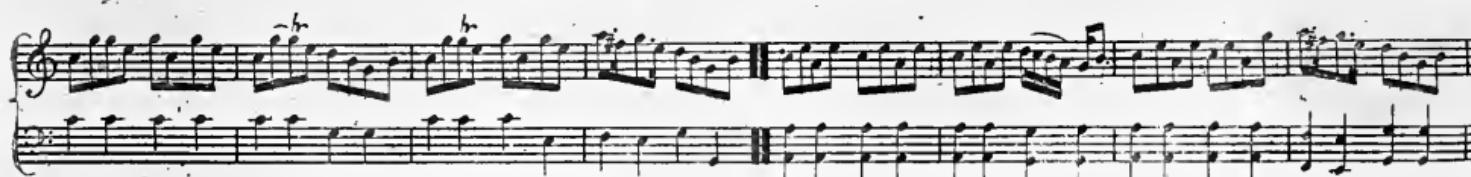


Jack's alive.

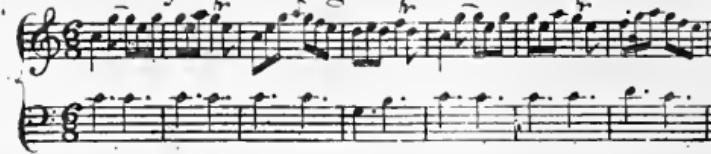




The Highlandman kiss'd his Mother.



Lady Home's Jig.



The Countess of Loudon's Reel.

21

Musical score for 'The Countess of Loudon's Reel' and 'Roy's Wife'. The score consists of two sets of six staves each, written in common time. The first set of staves (measures 1-6) represents 'The Countess of Loudon's Reel'. The second set (measures 7-12) represents 'Roy's Wife', described as a Strathspey. The music features various note heads, stems, and bar lines, typical of early printed music notation.

Roy's Wife. a Strathspey.

The Lads of Dunse. a Jig.

Greig's Pipes.



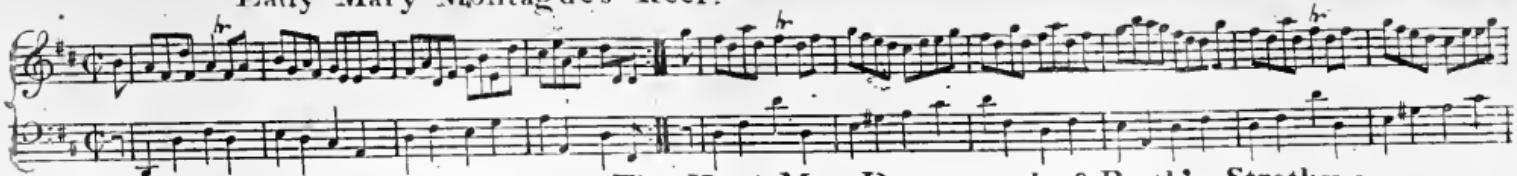
Mr Biggar's Strathspey.



Mr John Biggar's Jig.



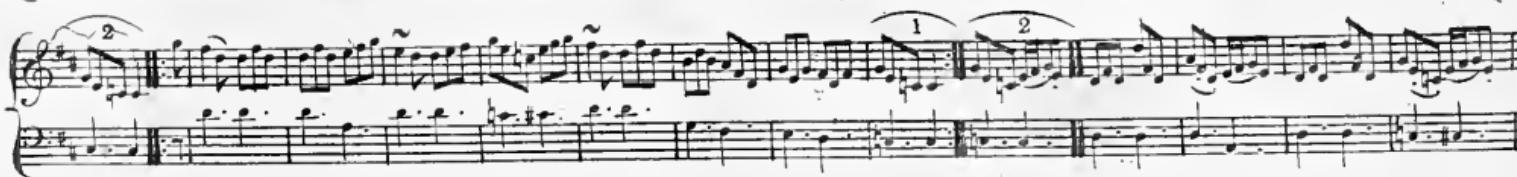
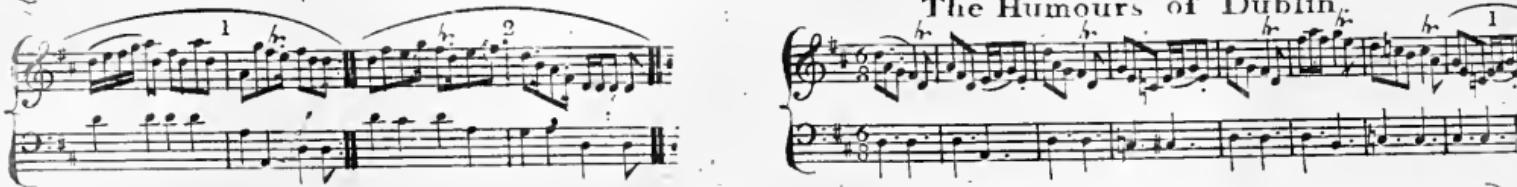
Lady Mary Montague's Reel.



The Hon. Mrs. Drummond of Perth's Strathspey.



The Humours of Dublin.

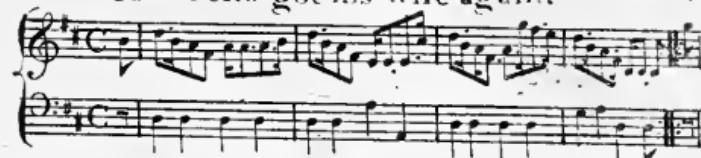


21 Rachel Rae.



a Reel.

Cameron's got his wife again.



Kiss me fast, minnie's coming.



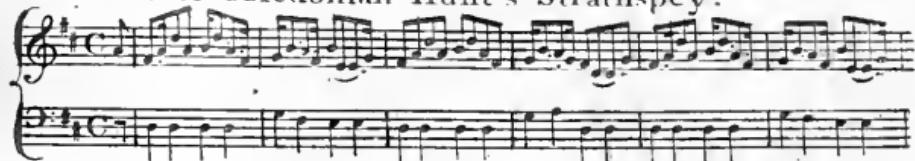
Major Molle's Birth-day.

a Reel.

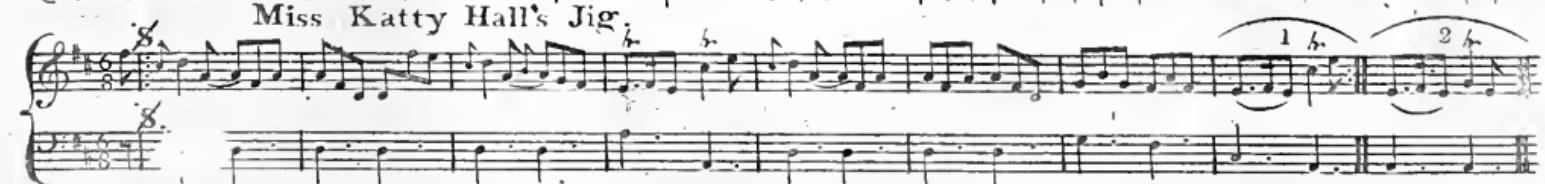
25



The Caledonian Hunt's Strathspey.

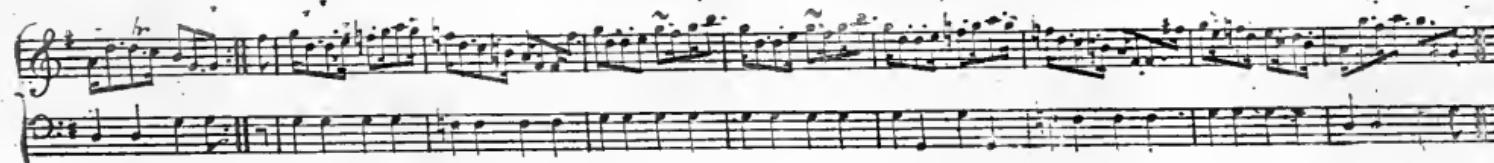


Miss Katty Hall's Jig.

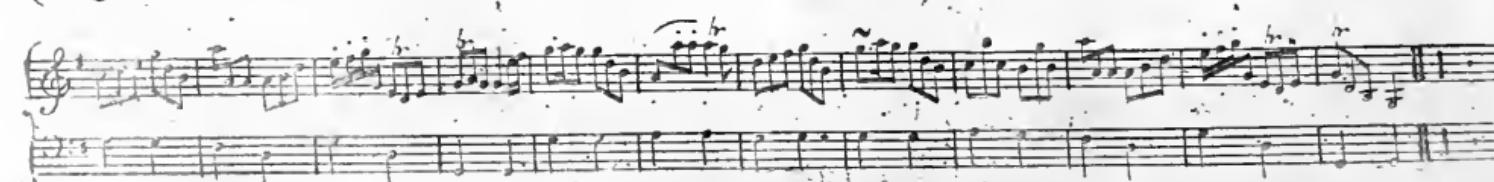




The Ley's o' Luncarty. a Strathspey.



The Sodger Laddie.



Loch Earn.

27

Musical score for 'Loch Earn.' featuring six staves of music. The first three staves are in common time (C), and the last three are in 8/8 time (8). The notation includes various note values such as eighth and sixteenth notes, with some notes beamed together. The music consists primarily of treble clef staves, with one bass clef staff appearing in the middle section.

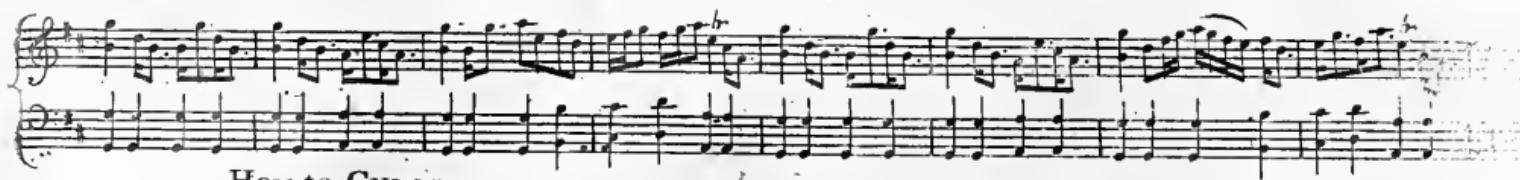
The Maid of Isla.

Musical score for 'The Maid of Isla.' featuring four staves of music. All staves are in common time (C). The notation includes eighth and sixteenth notes, with some notes beamed together. The music consists primarily of treble clef staves.

Whoop her and gird her.



Tail Todle.



Hey to Cupar.

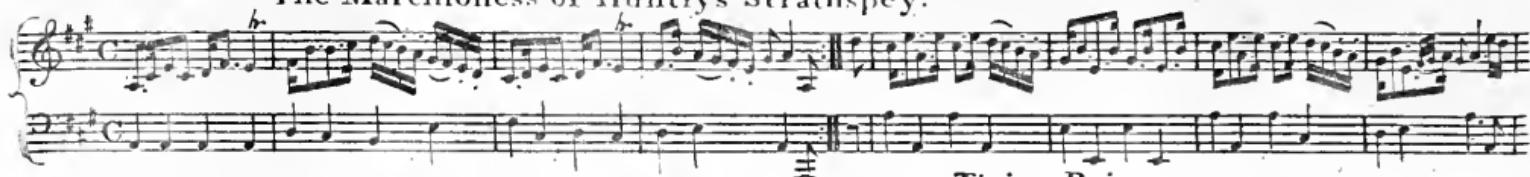


The D~~a~~t among the Tailors.

29



The Marchioness of Huntly's Strathspey.



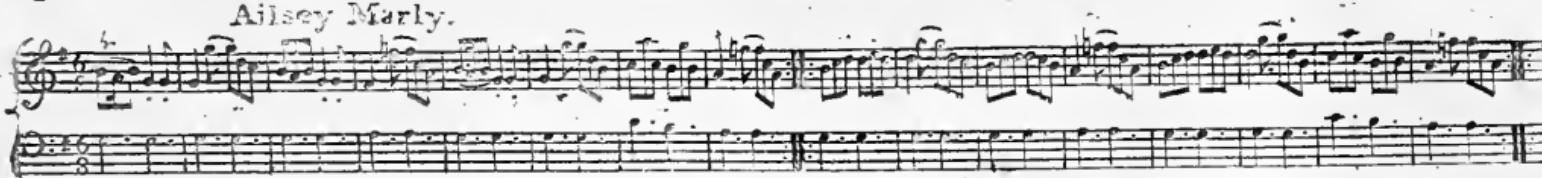
Tiviot Brig.



The Old Country Bumpkin.



Ailsey Marly.



The New Bumpkin.







11.2.80

